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DETAIL OF AN ANIMAL RUG, PERSIAN, XVI CENTURY
LENT BY CLARENCE H. MACKAY

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

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FRENCH XVIII CENTURY
PAINTING AND SCULPTURE

A special exhibition of French eighteenth-century painting and sculpture will be held in Gallery D 6 from Tuesday, November 5, 1935,¹ through Sunday, January 5, 1936.

The private view for Members of the Museum will be held on Monday, November 4. For the most part the exhibition will consist of loans, although a few items will come from the Museum's own collections. It is planned to borrow outstanding material in American collections, both public and private, and to supplement this with important loans from Europe.

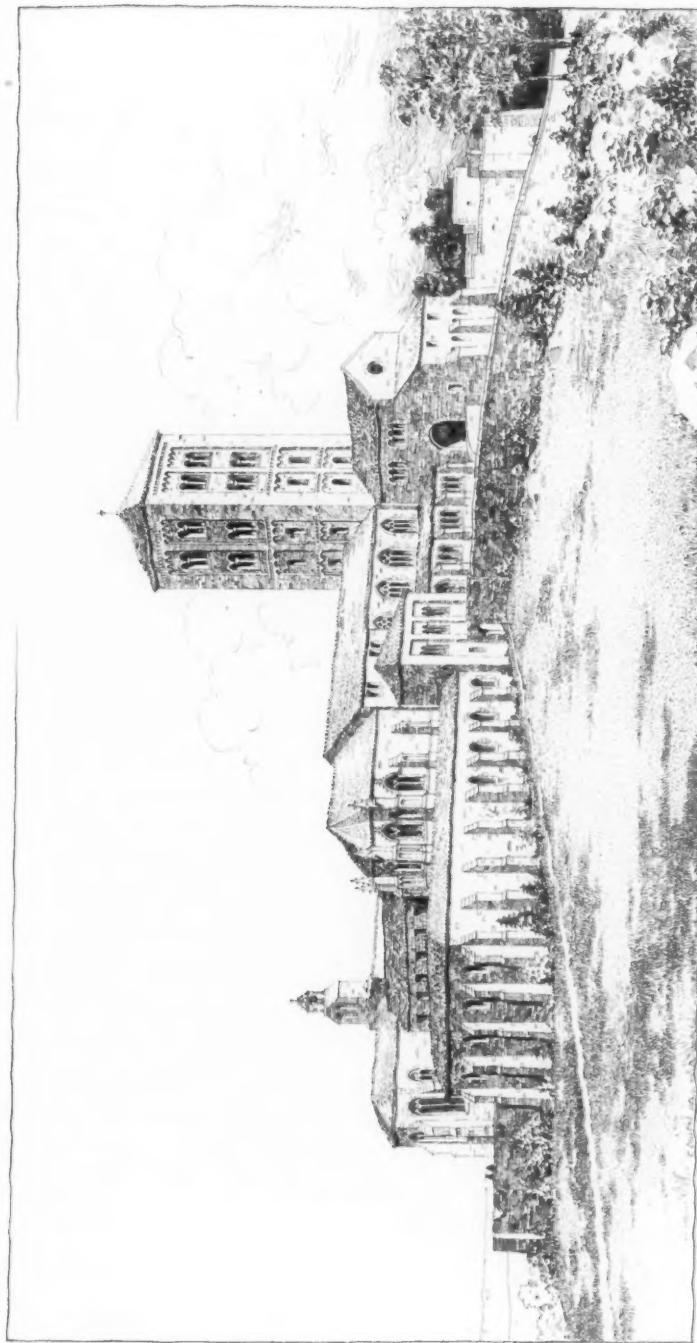
THE NEW CLOISTERS

The announcement made to the press on April 3 of two great gifts to the Museum from John D. Rockefeller, Jr., has no doubt called general attention to this notable benefaction, but as a matter of record and in gratitude to Mr. Rockefeller the main facts are set down in the BULLETIN as they were released last month.

Mr. Rockefeller and the Museum have worked for more than four years on plans for a new building to take the place of the present Cloisters at 698 Fort Washington Avenue. The plans have now been completed and Mr. Rockefeller has most generously given the funds for the entire cost of construction, estimated at about \$2,500,000. Secondly, Mr. Rockefeller has presented to the Museum for exhibition in the new Cloisters when finished the series of six priceless tapestries known as "The Hunt of the Unicorn."

It is Mr. Rockefeller's desire as well as that of the Trustees of the Museum that construction on the new Cloisters should begin immediately, and it is hoped that the new building will be completed and the collections installed by January 1, 1938. The plans have been prepared by Mr. Charles Collens of the firm of Allen, Collens, and Williams, of Boston, in collaboration with the staff of the Museum, and construction has been intrusted to the firm of Marc Eidlitz & Son, of New York.

A number of years ago it occurred to Mr. Rockefeller that the more northerly of two hilltops overlooking the Hudson River in what is now Fort Tryon Park would be an ideal site for a small building to house his own collection of Gothic sculptures. After he had made it possible for the Museum to acquire the Barnard Collection, in 1925,



REPRODUCED FROM A DRAWING BY THE ARCHITECT, CHARLES COLE
PERSPECTIVE OF THE NEW CLOISTERS BUILDING FROM THE SOUTHEAST

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and added his own to it, he thought of that same hilltop as a site for a more permanent and more worthy building for The Cloisters collection, and when he presented Fort Tryon Park to the City in June, 1930, he reserved a space of about four acres for such a building and donated it to the Metropolitan Museum.

In 1931 Mr. Rockefeller commissioned Mr. Collens to work on plans for the new Cloisters. Throughout the long and thorough study which followed, from the first sketches up to the recent completion of the final models, Mr. Rockefeller has taken a keen personal interest in each stage of the development. The Museum has been represented in this undertaking by a Committee of Trustees, of which George Blumenthal has been Chairman, and William Church Osborn, Nelson A. Rockefeller, and the late William Sloane Coffin, members. The technical phases of the plans have been under the general supervision, from the Museum's point of view, of the late Director, Edward Robinson, and his successor, H. E. Winlock, and every detail has been carefully and thoughtfully worked out in collaboration with Mr. Collens, by the Assistant Director of the Museum, Joseph Breck, until his death in 1933, and since then by James J. Rorimer, Curator of Mediaeval Art.

In their new location in Fort Tryon Park, The Cloisters will form part of an important recreation center in New York and will become far better known to New Yorkers in general. The approach will be by a winding road leading to rampart walls which were built last summer and from which there are magnificent views of the Hudson. There will be an entrance to the building directly off the main drive, making easy access for visitors who arrive by bus. The main entrance to the building, however, will be through a gateway near the base of a tower, copied from the tower of the old Cuxa Monastery near Prades in southern France, and around this point the various units of the building will be placed in chronological order.

The southerly side of the Cuxa Cloister will be bounded by a gallery in which will be hung the magnificent Unicorn Tapestries, by far the most important individual

addition ever made to The Cloisters collection. They have been in Mr. Rockefeller's New York residence since they came to this country from the Château of Verneuil, the ancestral seat of the family of La Rochefoucauld, and, except in the exhibition of French Gothic tapestries held at the Metropolitan Museum in 1928, have not been publicly displayed in America. They will be shown in the new Cloisters upon the completion and opening of the building.

The tapestries are remarkable for their vitality. In design, in the beauty of their coloring, and in the intensity of their pictorial realism they form the most superb series of fifteenth-century tapestries in existence. In all probability they were woven in Touraine, four of them about 1480 after cartoons by a Tournai designer, and the remaining two towards the end of the fifteenth century or, at the latest, in the early years of the sixteenth century.

The subject is portrayed as an allegory of the Incarnation, the unicorn—the symbol of purity—representing Christ. Individually the tapestries represent: 1. The Start of the Hunt, 2. The Unicorn at the Fountain, 3. The Unicorn Attempts to Escape, Crossing the Charente River, 4. The Unicorn Defends Himself, 5. The Unicorn is Wounded or Killed and Brought to the Lady of the Castle, 6. The Unicorn in Captivity.

The erection of a permanent building for the present Cloisters collection and for additions to it does not by any means signify that the Museum intends to transfer to the new site the collection of mediaeval art which is now in the main building of the Museum. The great sculptures, including those from the chapel of the Château de Biron, the superb collections of enamels, metalwork, ivories, tapestries, and other works of art, a large part of which were received as gifts from the late J. Pierpont Morgan and his son J. P. Morgan, will remain there. They will supplement but not duplicate the collections at The Cloisters. As a general policy, however, it is proposed to keep monumental objects which are best displayed as integral parts of a structure at the new Cloisters in Fort Tryon Park.

GEORGE BLUMENTHAL.

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LOAN EXHIBITION OF
ORIENTAL RUGS
AND TEXTILES

Not since 1910 has the Metropolitan Museum held an exhibition in which early Oriental court rugs of various types and countries were represented.¹ The purpose of the present showing is to further the appre-

eminent place, for it includes the Altman Collection, the Ballard Collection, and some of the choicest rugs from the Yerkes Collection. While these rugs are known to most students and connoisseurs, there are many privately owned masterpieces which have never been shown in any exhibition. Through the generosity of private collectors a number of fine rugs from the royal looms

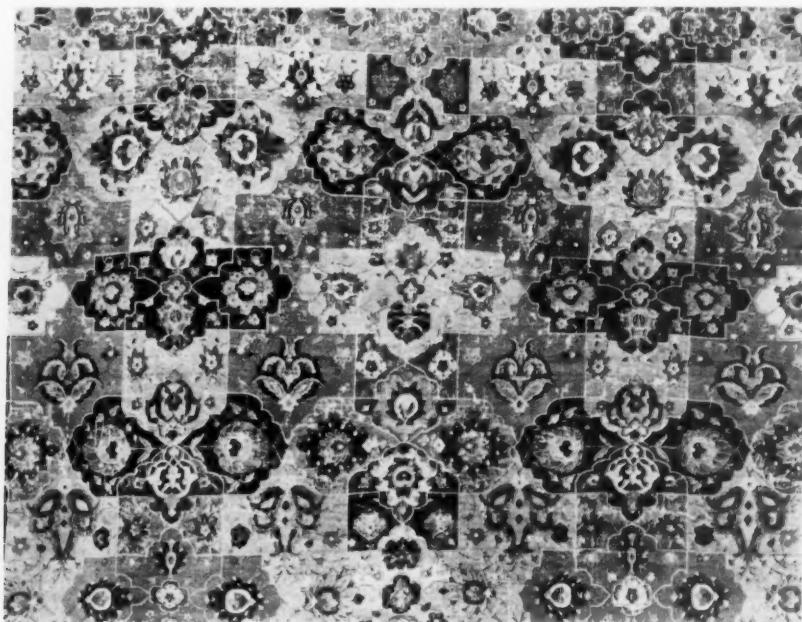


FIG. 1. DETAIL OF A COMPARTMENT RUG WITH FLORAL DESIGN
PERSIAN, END OF XVI CENTURY, LENT BY HORACE HAVEMEYER

ciation of Oriental rugs as true works of art. This country has a great tradition in the appreciation of Oriental rugs, the collections made by Charles T. Yerkes, C. F. Williams, Benjamin Altman, and James F. Ballard being famous the world over. But in recent years interest in Oriental rugs has declined considerably, owing to the poor quality of the rugs produced in the East for Western markets. The collection of the Metropolitan Museum now holds a pre-

of Persia, India, and Turkey have been assembled and will be shown with outstanding examples from the Museum collection and loans from other museums here and abroad. As the art of weaving is closely connected with the art of rug knotting, a number of textiles and costumes contemporary with the rugs have been included in the exhibition.

The earliest specimen of a pile rug shown is a fragment of a Coptic rug from the Museum collection. The field has an interesting geometrical pattern woven in imitation of a mosaic pavement, while the border is decorated with a vine scroll in rich colors. Although the technique is different from

¹ With the exception of a Caucasian rug lent anonymously, peasant and nomad rugs are not included in this exhibition, not only because of lack of space but also because they form a group distinct from the court rugs.

that of any other rug known, the knot shows a certain relation to the Sehna knot, which is peculiar to Persian rugs. This important fragment, found in a grave in Egypt and dating from about A.D. 400, proves conclusively that rug knotting was practiced in the Christian East in the first millennium of our era. Although we have indications from literary sources that Persians of the Sasanian period (A.D. 226-637) had also mastered the art of knotting true pile rugs, as yet no actual specimens have been found.

During the Islamic period (which began in A.D. 622, the date of Muhammad's flight from Mecca to Medina) rug knotting was highly developed in the Near East. The Muhammadans adopted the arts of the countries they invaded and utilized the skill of the craftsmen of Syria, Mesopotamia, Persia, and Egypt. Fragments of rugs found in Egypt at Fustat (Old Cairo) and dating from the tenth century authenticate descriptions by contemporary authors, who speak of beautiful rugs spread in the palaces of the Fatimid caliphs (A.D. 969-1171). In the Evkaf Museum at Istanbul are preserved several rugs which come from a mosque in Konia, the capital of the Turkish Seljuks in Asia Minor. These rugs, generally assigned to the thirteenth century and decorated with geometrical designs, including Kufic writing, may be regarded as prototypes of the later peasant rugs woven in various centers of Asia Minor. The geometrical style is also evident in a small group of animal rugs represented in Italian paintings of the fourteenth and fifteenth centuries. There are only three pieces of these early animal rugs in existence. Among them is a fragment found in Fustat and now in this Museum, the decoration of which consists of a stylized bird. The abstract style of rug decoration prevailed in the fourteenth and fifteenth centuries throughout the Near East.

The sixteenth century inaugurated the greatest period of Oriental rug weaving. The finest rugs in existence today were made in Persia at the court manufactories of the Safavid shahs at Tabriz, Kashan, Ispahan, and Herat. The royal looms were under the supervision of artists, and many of the rugs with figure subjects were designed by mini-

ature painters like Sultan Muhammad. The hunt, the favorite sport of the Persian court, and the beasts of the chase, together with fabulous creatures borrowed from Chinese art, were popular motives. On a ground of arabesques and floral scrolls, interspersed with undulating Chinese cloud bands, the Persian weaver placed animals, single or in combat—the figures being sometimes arranged symmetrically, sometimes oriented in one direction only. Distribution of ornament was based on decorative principles evolved by Persian illuminators of the fifteenth century.

Large medallions, with or without attached cartouches and pendants, were often used to emphasize the center of Safavid rugs. A magnificent rug lent by Clarence H. Mackay is one of the finest examples of early medallion rugs with animal decoration (see a detail on the cover). This rug, never shown before in any exhibition, is known as the "coronation carpet." In the central medallion gazelles, flying cranes, and undulating Chinese cloud bands form an animated pattern based on close observation of nature. The field is composed of flowering trees with animals and birds. The vigorous design and the strongly contrasting colors indicate that the rug must have been woven at an early period. It is similar in so many respects to the hunting rug in the Poldi-Pezzoli Museum at Milan, dated A. H. 929 (A.D. 1522/23), that it may be assigned to about the same period.

Two other Persian medallion rugs with animal decoration have been lent by Myron C. Taylor and Joseph E. Widener. Both may be assigned to about the middle of the sixteenth century, that is, to the period of Shah Tahmasp (A.D. 1524-1576), when rug weaving reached the height of perfection both in design and in technique. The splendid rug lent by Mr. Taylor belongs to an important group of animal rugs made in the court manufactories of Tabriz and characterized by richness of design and color. The dark blue field has a red central medallion and a balanced landscape design of animals and naturalistically treated trees. The red border, with its pattern of contrasting colors, contributes greatly to the decorative effect.

Two animal rugs without medallions have

been lent anonymously. In one of them, instead of a symmetrical design we see animals arranged in horizontal rows on a background of floral scrolls. The color scheme is related to a type of rug sometimes called Ispahan but properly attributed to the looms of Herat. This rug is very finely knotted and may be assigned to the middle

Horace Havemeyer (fig. 1). Although vases are not actually represented, they are suggested by a number of floral motives in the shape of vases, which, together with other palmettes, are placed in compartments of various colors.

Floral rugs of the sixteenth and seventeenth centuries having intricate all-over



FIG. 2. VELVET COVER, PERSIAN, PERIOD OF SHAH ABBAS
LENT BY MRS. JOHN D. ROCKEFELLER, JR.

of the sixteenth century. The second rug is somewhat later, probably dating from the end of the sixteenth century.

A large number of Persian rugs have floral decoration. One group takes its name from the vases which are introduced into the design. Two such vase rugs of the early seventeenth century are shown—one, a rare example lent by Clarence Mackay, has a lozenge diaper in various colors inclosing large palmettes and vases; the other has a red field covered by a trellis pattern with the same large composite palmettes. An interesting prototype of vase rugs is a unique compartment rug from the collection of

patterns of floral scrolls with large palmettes on a red field and green or blue borders are sometimes called Ispahans but are properly assigned to Herat. Examples dating from the sixteenth and the early seventeenth century, as for instance those lent by Dr. Preston P. Satterwhite, possess great beauty of color and design. In late seventeenth-century rugs of this type the palmettes are even larger, and long, curving lanceolate leaves are included in the decoration.

The most luxurious products of Persian court manufactories during the sixteenth and seventeenth centuries were silk rugs, often enriched with brocading in silver and

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silver-gilt threads. Both large and small rugs were made. Of the large ones only a few are extant, the famous hunting rug in Vienna, a hunting rug in Paris in the collection of Baron Maurice Rothschild, and a rug in Stockholm in the possession of the Royal House of Sweden. But fortunately the number of small rugs surviving is far greater. Two sixteenth-century silk rugs of superb quality are shown in the exhibition—one a medallion rug in which red and blue predominate, lent by Joseph Widener, the other an animal rug in which green and red are emphasized. These fine rugs have usually been attributed to the looms of Kashan, which were famous for their velvets and brocades. Persian silk rugs of the so-called Polish type were woven at Ispahan in the seventeenth century. The beautiful pastel shades of these rugs are usually combined with gold and silver grounds.²

Tapestry weaving was practiced in Persia as early as the Sasanian period. Two tapestry-woven rugs, one lent by the William Rockhill Nelson Gallery of Art, Kansas City, and the other by the Louvre, may be seen in the exhibition. The former has a design of floral and animal motives woven in brilliant colors on a gold ground, while the Louvre piece has a more subdued color scheme and is decorated with figure subjects.

The art of rug making in India in the Mughal period was, like the rulers, of Persian origin. Two animal rugs showing a mixture of Persian and Indian elements have been lent by Joseph Widener and the Boston Museum of Fine Arts. Both may be assigned to the beginning of the seventeenth century.

Turkish rugs made at the court manufactory at Constantinople are represented by two rugs, a medallion rug lent by George Blumenthal and a prayer rug with characteristic Turkish flowers from the collection of Mrs. William H. Moore.

The art of silk weaving in Persia reached its height in the sixteenth and seventeenth centuries. The magnificent damasks, taffetas, brocades, and velvets woven at the court looms at Yezd, Kashan, and Ispahan

must be classified among the finest silk weaves ever produced. The luxurious life at the courts of Shah Tahmasp and Shah Abbas the Great favored the production of fine silk fabrics for costumes, richly decorated with floral designs, animals, or figure subjects. Gold brocades and velvets were also used for curtains, hangings, and covers. A number of very beautiful and rare pieces of Persian silk have been assembled in this exhibition, but only a few can be mentioned here. Two sixteenth-century silks, lent by the Cooper Union Museum, illustrate the well-known Persian love story of Laila and Majnun. One of them is signed with the name of the Persian weaver Ghivath.

Of especial importance are several sixteenth-century Persian velvets which formed part of a tent decoration. The circular piece from the top of a tent is from the collection of the Boston Museum of Fine Arts. The rich colors of these velvets, the designs of which represent hunting scenes, are set off by a background of gold lamellae. Not less beautiful is the velvet lent by the estate of V. Everit Macy, with garden scenes in compartments.

One of the most important textiles of the period of Shah Abbas (A.D. 1587-1628) is a splendid velvet lent by Mrs. John D. Rockefeller, Jr. (fig. 2). This complete piece, probably used as a throne cover, is decorated with birds, trees, and various plants—irises, carnations, lilies, and roses—in blue, green, brown, and black on a golden-yellow ground. The pastel shades and the blue border with arabesques and palmettes are reminiscent of some of the contemporary silk rugs of the so-called Polish type. Delicate color schemes like that seen in this velvet were favored by the court weavers of Shah Abbas, whose looms at Ispahan produced many fine silk rugs and silk weaves. A velvet brocade with large figures, lent by the Art Institute of Chicago, is another fine example dating from this period; it was probably used for a costume, to judge from its similarity to a beautiful velvet coat in the Royal Armory at Stockholm. A magnificent seventeenth-century brocade lent by the estate of V. Everit Macy has a naturalistic floral design in rich colors, with orange red and green predominating.

² In 1930 the Museum arranged a special exhibition of Persian rugs of the so-called Polish type, therefore no rugs of this type are in the present exhibition.

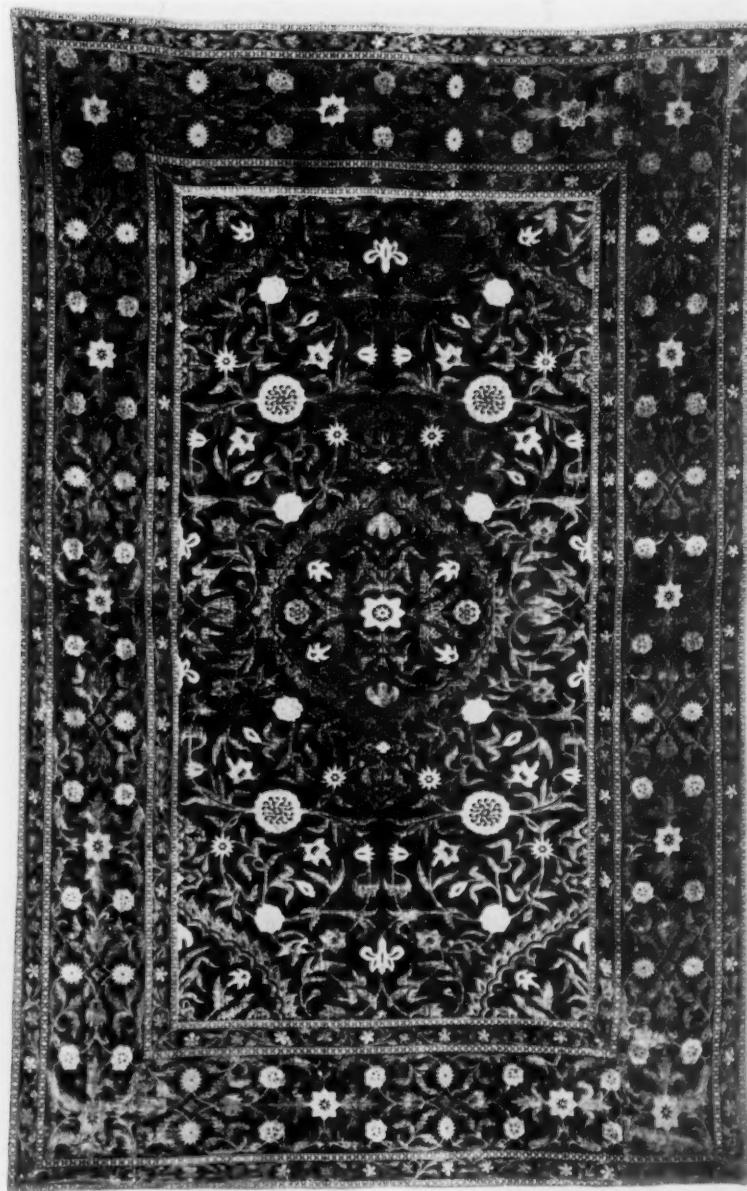


FIG. 3. VELVET HANGING, INDIAN, PERIOD OF SHAH JAHAN
LENT BY GEORGE BLUMENTHAL

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Turkish brocades and velvets of the sixteenth and seventeenth centuries, woven chiefly at Brusa in Asia Minor, are entirely different from Persian ones. The patterns of Turkish textiles are exclusively floral and limited to a few effective colors. Besides motives borrowed from Persia, the Turks favored repeat patterns of their own flowers—carnations, tulips, hyacinths, and roses—usually placed in compartments. A rare brocade lent by Mrs. John D. Rockefeller, Jr., has a highly decorative pattern of ogival compartments on a purple ground, inclosing floral sprays of roses and carnations on a gold ground. Such brocades were used for garments, three of which are shown in the exhibition. Two are vestments from The Rhode Island School of Design, and one a coat from the Museum collection. Turkish velvets have much bolder patterns than the brocades. A number of sixteenth-century velvets, in which the influence of Italian design is evident, were made for Italian markets. The pure Turkish design consists of a repeat pattern of stylized carnations or of ogival compartments filled with floral sprays in red, gold, and silver on a red ground. Sometimes a green ground was used, and in the seventeenth century blue was added to the color scheme, as may be seen in several hangings and cushion covers.

The textile art of India is represented in the exhibition by a number of very fine pieces dating from the seventeenth and eighteenth centuries. Most of them are garments, such as saris, coats, turban cloths, and sashes, richly decorated in brilliant colors on a gold ground—or, in the case of embroidered pieces, on white cotton muslin. An exquisite sari lent by Miss Lucy T. Aldrich typifies the richness of color of some of the brocades. A rare Mughal velvet hanging of the period has been lent by George Blumenthal (fig. 3). The naturalistic floral design in white and blue-green on a wine-red ground is characteristic of the period of Shah Jahan (A.D. 1628-1658). From Mrs. William H. Moore comes one of the finest pieces of early Mughal weaving, a seventeenth-century sash ornamented with poppies on a heavy gold ground. Hindu weavers were famous for their muslins, the finest of which were made at Dacca in Ben-

gal and were so delicate that they were called “running water,” “woven air,” and “evening dew.” Several beautiful muslins, with embroidered decoration in soft colors, have been lent by Mrs. Moore and Miss Aldrich. Among the other embroideries lent by Mrs. Moore and Miss Aldrich are several beautiful Kashmir scarves, shawls, and coats which are different from those usually seen in American collections.

M. S. DIMAND.

A MEMORIAL EXHIBITION
OF THE WORK OF
CHARLES F. BINNS

Charles F. Binns as a potter and as a teacher upheld the highest ideals of craftsmanship; in appreciation of his achievement the Metropolitan Museum has arranged a memorial exhibition of his pottery to be shown in Gallery J 8 from May 13 through June 9.

Professor Binns was born to a tradition of fine craftsmanship. His father, R. W. Binns, was Director of the Royal Worcester Porcelain Works, which had been for more than a century one of the foremost English porcelain factories. Here Charles Binns at the age of fourteen began his apprenticeship. His own strong scientific bent led him to study chemistry at Birmingham, and upon his return to the works he was given charge of the newly established chemical laboratory there. Thus did he gain experience in the manipulation of clay and sound knowledge of its nature and possibilities.

In 1897 Professor Binns came to America and for three years was Principal of the Technical School of Sciences and Art in Trenton, New Jersey. In 1900 he became Director of the New York State School of Clay-Working and Ceramics at Alfred, New York, a position which he held until 1931. From then until his death last December he was director emeritus. Here in his thirty-one years of active work he taught hundreds of students, inspiring them with his own idealism and kindling them with some of that great enthusiasm he felt for his subject. In recognition of his attainments Alfred University in 1925 conferred upon him the degree of Doctor of Science.

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When the American Ceramic Society was established in 1899, Professor Binns was one of its charter members. In 1900 he served as vice-president, in 1901 as president, and from 1918 to 1922 as secretary of the society. Not only was he a frequent contributor to its *Journal* but he also published several books, among them *Ceramic Technology*, *The Story of the Potter*, and *The Potter's Craft*. He became interested in the problems of the technique of ancient wares and in 1920 published, with A. D. Fraser, an important article on "The Genesis of the Greek Black Glaze," the results of which have been generally accepted.¹ Recognition abroad brought him membership in the English Ceramic Society.

Whenever opportunity offered, Professor Binns devoted himself to experiments in the exacting field of high-fired stoneware, a medium he found particularly congenial. As he himself expressed it, the stoneware body is "substantial and masculine as that of porcelain is delicate and feminine. The high temperature employed makes it possible to obtain interesting effects from certain rare oxides which do not function at the lower fire used for faience and while the coloring oxides available are very few in number they can be combined in almost endless variety."² That it is extremely difficult to obtain satisfactory results when firing at such temperatures only increased Professor Binns's zeal. His contemporary, the late

¹ *American Journal of Archaeology*, vol. XXXIII (1929), pp. 1-9.

² *American Magazine of Art*, vol. VII (1916), p. 137.

Adelaide Alsop Robineau, was likewise fascinated by high-fired wares, though she chose the less rugged types; much of her work was in porcelain. In paying tribute to her accomplishment, Professor Binns wrote with full understanding: "Only those who have faced the difficulties of the *grand feu* can have any conception of the patience and enthusiasm and the indomitable perseverance amid repeated and discouraging failures which lie beneath such work as this."³

Examples of Professor Binns's pottery are shown in various collections, including museums in Detroit, Chicago, and Richmond, Virginia. The majority of pieces in this memorial exhibition are lent through the kindness of Professor Binns's daughter, Miss Elsie Binns. Other lenders include Mrs. Junius Morgan, Mrs. George Nichols, Miss Maude Robinson, and Miss G. M. A. Richter. All of the pieces were made on the potter's wheel and are notable for the care and precision

with which they are finished. They reflect a high regard for the material, consequently there is never an ostentatious or trick performance. The shapes are simple and vigorous, as befits stoneware, and frequently show the influence of classical and Chinese models. Their chief interest lies in the finished workmanship and in the glazes, some of which also show Oriental inspiration, such as the hare's-fur glaze. The vase illustrated has a glaze in shades of green and gray-blue and varying surface effects difficult to obtain and subtle in their appeal. Round the shoulder of the vase the glaze

³ *Loc. cit.*



STONEWARE VASE BY CHARLES F. BINNS
LENT BY MISS ELSIE BINNS

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shows a number of "crystals."

Professor Binns's pottery is restrained, subdued in tone, almost austere. He himself was quiet and restrained, but so full of kindness and humor that anyone who knew him will always recall the genial twinkle in his eyes, expressive of the spirit within. Although he held himself to exacting standards, he found in his work, not hardship, but the keenest exhilaration.

C. LOUISE AVERY.

SOCIETY OF THE CINCINNATI AN EXHIBITION

A loan exhibition of the portraits and possessions of the original members of the Society of the Cincinnati, on the occasion of its fifty-first triennial meeting,¹ opened in the assembly room from Alexandria, Virginia, on May 10 and will continue through June 9.

The reason for the name Cincinnati and the purpose of the society may be learned from the Institution, a document adopted at the second meeting of the commissioned officers of the Continental army and navy in Major General Steuben's Headquarters at Fishkill Landing, New York, May 13, 1783, and still preserved in the archives of the society. It states in part:

"To perpetuate . . . the mutual friendships which have been formed under the pressure of common danger . . . the officers of the American Army do . . . combine themselves into one SOCIETY OF FRIENDS, to endure as long as they shall endure, or any of their eldest male posterity . . .

"The officers of the American Army having been generally taken from the citizens of America, possess high veneration for the character of that illustrious Roman, Lucius Quintus Cincinnatus, and being resolved to follow his example, by returning to their citizenship, they think they may, with propriety, denominate themselves the Society of the Cincinnati.

"The following principles . . . form the basis of the Society of the Cincinnati:

". . . to preserve inviolate those exalted rights of human nature, for which they have fought and bled and without which the rank

¹ Held in New York City, May 9-May 11.

of a rational being is a curse instead of a blessing.

". . . to promote and cherish, between the respective States, that union and national honor, so essentially necessary to their happiness, and the future dignity of the American empire.

"To render permanent the cordial affection subsisting between the officers. This spirit will dictate brotherly kindness in all things, and particularly extend to the most substantial acts of beneficence . . . towards those officers and their families who unfortunately may be under the necessity of receiving it."

Of outstanding interest in the exhibition are some twenty paintings, including one by Edward Savage of Washington, the first president general of the society, painted in 1790 for Harvard College, a portrait of Major General Steuben by Ralph Earl, and portraits of Major General Horatio Gates, Colonel Peter Gansevoort, and Captain Winthrop Sargent by Gilbert Stuart. Each subject wears the Cincinnati badge—an eagle suspended from a ribbon of blue bordered with white.

Several examples of Chinese Lowestoft porcelain have interpretations of the eagle of the Cincinnati incorporated in their decoration. Part of Washington's dinner service, probably purchased in Baltimore in 1785, a tea service with the initials of Dr. David Townsend, a punch bowl with the monogram of Captain Samuel Shaw, and a larger bowl decorated with a copy of Lieutenant Colonel Ebenezer Stevens's diploma of membership are noteworthy. There are two pieces of porcelain initialed H K for Henry Knox, who originated the idea of the society and who as early as 1776 "expressed the wish for some ribbon to wear in his hat or in his buttonhole, to be transmitted to his descendants as a badge and proof that he had fought in defense of their liberties."²

A collection of badges of the society (the eagles of gold and enamel) and a sketch for the design by Major Pierre Charles L'Enfant, together with his bill, recall Steuben's

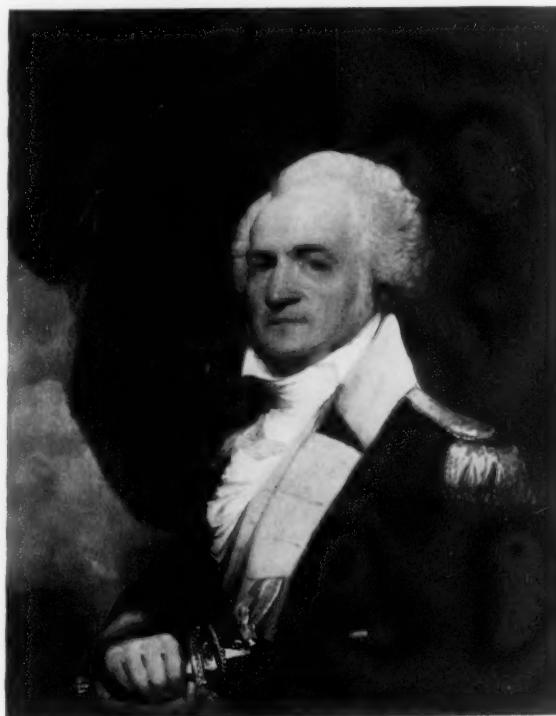
² *The Writings of Thomas Jefferson*, vol. ix, pp. 376 f., *Memorandums on a Tour from Paris to Amsterdam, Strasburg, and back to Paris, March 3d, 1788*. New York, 1859.

pithy remarks in a letter addressed to General Knox: "You have sent L'Enfant to France to procure some Gold Eagles; but you have forgotten to give him some copers for his tavern expenses. Mr. R. Morris, General Greene, and myself have made a credit of six hundred dollars, without which the ambassador of the Order would have made his entree into the Philadelphia jail;

blue and white silk displays the colors of the society; they signify the alliance between France and the United States of America.

The documents have been restricted to a few of the most important, including the famous pamphlet attacking the Cincinnati written in 1783 by Judge AEdanus Burke under the name of Cassius, and the reply to it.

JOSEPH DOWNS.



PORTRAIT OF CAPTAIN WINTHROP SARGENT BY GILBERT STUART
LENT BY ANDERSON DANA

but at present he is hunting for Eagles."³

A steel and brass fire lighter and candlestick given to Dr. John Thomas by Captain Michael Houdin, a silver punch bowl made by Paul Revere and presented to General William Shepard for quelling Shays's Rebellion, and a gold freedom box made by Samuel Johnson and presented to Baron von Steuben by the City of New York in 1784 are among other objects once in the possession of original members. A banner of

³ Quoted by Edgar Erskine Hume, *The American-German Review*, March, 1935, p. 19.

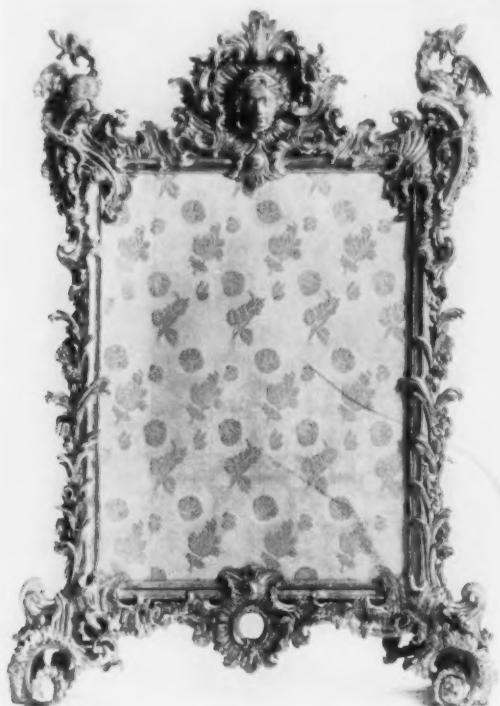
A FRENCH XVIII CENTURY FIRE SCREEN

A remarkable example of woodcarving in the form of a French fire screen¹ of the second quarter of the eighteenth century is a recent gift to the Museum from Louis J. Boury. Stylistically the screen combines decorative motives characteristic of both the Regency and the Louis XV period. It may be dated approximately 1725-1735.

¹ Acc. no. 35.23.1. H. 58 in. Shown this month in the Room of Recent Accessions.

The lavishness and exuberance of the carving and the exceptionally large size of the screen point to a non-Parisian provenance. Owing to scarceness of similar material, it has proved impossible to relate it definitely to the style of any given artist. But the character of the work suggests that the screen may have originated in the south of France, and one authority has perceived

is only in the details that the *mouvementé* quality of the fully developed roccoco appears. Of the various motives which are found on the screen, the shellwork is latest in date and of a mature variety which would hardly occur before 1725. The charming mask of a young woman and the spirited dragons surmounting the corners are by way of being an inheritance from the pre-



CARVED AND GILDED FIRE SCREEN
PROBABLY SOUTH FRENCH, 1725-1735

in it a resemblance to the style of the Provençal sculptor Jean Bernard Toro (1672-1731). In any event, a south French origin would best explain certain Italianate aspects, conspicuously the boldly scrolled feet, which are untypical of orthodox French design.

Although the most striking characteristic of the screen is the lushness and profusion of its ornament, this has been subjected to the restraining influence of a symmetrical rectangular design, and the general effect is not only structural but definitely static. It

ceding period. This very combination of elements which would normally differ in date is, in itself, a strong indication of provincial origin, for in a locality removed from the center of taste strict conformity to current style is not the rule and all styles tend to persist beyond the periods when they are fashionable.

For so elaborate an object, the screen is unusually satisfying. The carving is ably executed and as carefully finished on the back as on the front. There is more than one ingenious point to the design. As in the in-

stance of much gilded furniture the original surface had suffered beyond repair, and the present gilding is comparatively recent. But the wood itself (French oak) appears to have undergone little or no restoration. The leaf was missing and a new one has been made and covered with a handsome white and gold French brocade of approximately the period of the screen.

PRESTON REMINGTON.

were still adhering to some of them. We purchased all we saw that winter with part of an appropriation from the Rogers Fund, and when more pieces were to be seen in Cairo during the winter of 1928-1929 we again purchased all the fragments on the market—this time with part of a fund given by Edward S. Harkness.

Meantime the Egyptian Antiquities Service had definitely identified el Kantir as

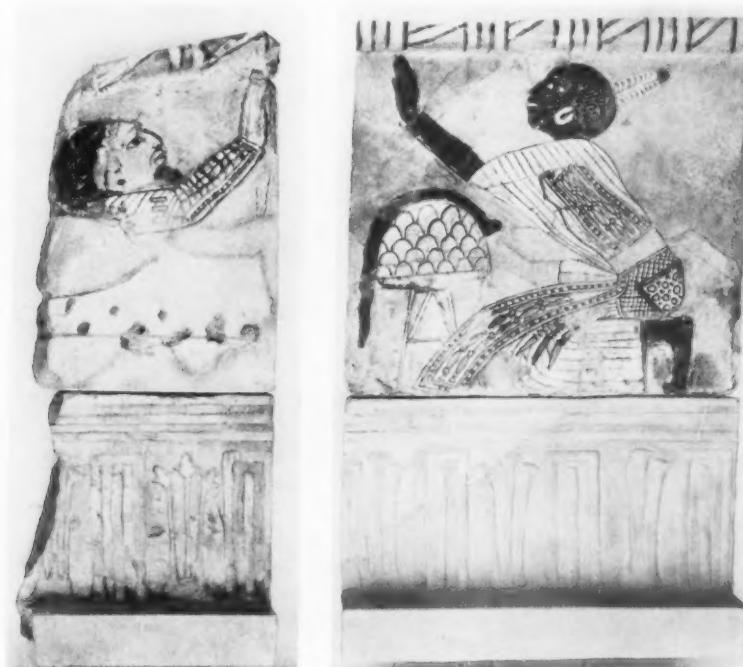


FIG. 1. A HITTITE AND A NEGRO FROM THE SIDES OF THE STEPS AND THE DAIS OF A THRONE

FAIENCE TILES FROM AN EGYPTIAN PALACE

When the members of the Museum's Egyptian Expedition arrived in Cairo in the autumn of 1921, a number of the antiquity dealers offered them some extraordinary fragments of faience tiles. All were said to have been found in one place, which was variously described—as, vaguely, in the east of the Delta, as near Fakūs, or as el Kantir. In any case it could be seen that they came from somewhere in the cultivated lands, for the fibrous roots of plants

the source of the tiles and had assigned to Mahmūd Effendi Hamza of the Cairo Museum the task of excavating there.¹ He discovered many more fragments of tiles, some of them obviously belonging with those which we already possessed. "Obviously" in archaeological jargon often introduces a guess in which an author has no great confidence, but in this case it should be taken literally. At least three of the fragments which we bought from the dealers have been fitted to pieces found in

¹ Hamza, *Annales du Service des antiquités de l'Égypte*, vol. XXX, pp. 45-52, pls. I-III.

Hamza Effendi's excavations, thanks to an exchange made between the Metropolitan and the Cairo Museum.

Altogether the Metropolitan Museum had acquired in 1921-1922 and in 1928-1929 several hundred bits of tiles, of all sizes from pieces as big as a saucer to chips scarcely as big as a dime, and it has been a slow job fitting them together. Since none of the tiles were complete it was as though we had taken a dozen pieces out of each of a hundred different jigsaw puzzles, had mixed them all in one box, and then were trying to make something out of them. Gradually, however, we have retrieved a number of important tiles on which the

they show foreigners kneeling or prostrate around him (fig. 1)—the Negroes and Libyans of Africa, and the innumerable tribes of western Asia, clad in their richest garments. Up to each dais went tiled steps, on which were portrayed Egypt's enemies, with pinioned arms, lying where the Pharaoh would tread upon their prone bodies whenever he ascended to his throne. Each newel post at the foot of such a flight of steps would have, molded in green faience, a lion of Pharaoh rampant, grasping a bound captive whose head he gnaws. One lion in the Metropolitan Museum (fig. 3) is practically complete but, unfortunately, of his negro victim's head we have no



FIG. 2. A CANAL WITH FISH, DUCKS, AND LOTUS FLOWERS

filling out of missing parts has not been entirely a matter of imagination. Some forty have been repaired and restored and are shown this month in the Room of Recent Accessions before being placed permanently on exhibition in the Tenth Egyptian Room.²

The task was made easier by the examination of the pieces in Cairo, preparatory to working on our own, made a year ago by William C. Hayes of the Museum's Expedition. The result of his work on the two lots of tiles is incorporated in a detailed article for the next number of *Metropolitan Museum Studies*.

The tiles come from a palace where faience was used far more extensively than in any other ancient Egyptian building discovered so far. Some incased the sides of the low platforms on which the Pharaoh's throne was placed, and most appropriately

² These and one hundred other less complete fragments bear the accession numbers 35.1 1-140.

trace. Other tiles formed the dadoes around the walls of state apartments or were inlaid into the door and window frames and into the railings of the royal balcony. In the audience halls the subject of the tiled decoration seems always to have been the same—defeated enemies supplicating the Pharaoh or trussed up for execution. It was a queer, complacent, ostrichlike attitude that prompted the Egyptian to surround himself with such arrogant decorations even when he was only too glad to buy off the enemies he frequently could not defeat.

Far more attractive are some of the tiles—unfortunately few in number—from the more private rooms of the palace. There is a tile, and half of another, from a long frieze that simulates a canal full of ducks and fish and lotus flowers (fig. 2). The motive was popular, for we have small bits from several similar friezes. From some other room come bits of tiles with young girls carrying their pet gazelles, and probably from the bed-

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rooms come parts of a frieze on which was shown the grotesque god Bēs, who seems, among other things, to have watched over the sleeper.

Faience tiles from the frames of doorways in a palace of King Sethy I (1318-1292 B.C.) at el Kantir were purchased by the Louvre before the War. Tiles among ours and among those in the Cairo Museum found by Hamza Effendi likewise bear the name of that king. Several, both in the Metropolitan Museum and in Cairo, bear the name of King Ramesses II (1292-1225 B.C.). We also have from the same site two large faience "bricks" with the name of Ramesses II, made to be deposited under the foundations of some building of his, and still a third is reported as having been found during the past winter. Hamza Effendi reports from among his fragments the name of King Mer-en-Ptah (1225-1215 B.C.), and we have in the Metropolitan Museum two large limestone "bricks" from the foundations of a chapel of Queen Te-Wosret, the wife of King Si-Ptah (1215-1200 B.C.). Finally, among the Cairo Museum tile fragments from el Kantir, there appear the names of many of the succeeding kings of the Twentieth Dynasty, down to Ramesses X (1123-1121 B.C.).

The palaces at el Kantir were thus occupied practically throughout two centuries, during which time, there is excellent reason to believe, they were the northern residence of the kings of the Nineteenth and Twentieth Dynasties, known from many ancient Egyptian sources as the "House of Ramesses - beloved - of - Amun." El Kantir is just beyond the confines of "the land of Goshen"—called also "the land of Ramesses"—where Joseph settled his brethren that he might have them near him while he dwelt at court³ and in all probability el Kantir is the city Raamses of the tradition of the oppression. The Israelites were still dwelling in the land of Goshen when the Egyptians set over them "taskmasters to afflict them with their burdens. And they built for Pharaoh treasure cities, Pithom and Raamses And the Egyptians made the children of Israel to serve with rigour; and they made their lives bitter with hard bond-

³ Genesis 45: 10; 46: 28-29; 47: 1-6, 11.

age, in mortar, and in brick."⁴ Perhaps it was actually while building the palaces at el Kantir that the command of Pharaoh went forth to his taskmasters to give no more straw to the children of Israel for the brickmaking required of them.⁵

In fact there is ample reason to believe that these tiles come from the walls of the



FIG. 3. A LION AND A HEADLESS NEGRO FROM THE NEWEL POST OF THE THRONE STEPS

very palaces which—traditionally at least—were the scene of the stories in the latter part of Genesis and in the first chapters of Exodus. The accuracy of that tradition is not here in question. What is of interest to us is that its originators knew of the palaces of el Kantir and chose them as the stage for the story of Joseph and the story of Moses, and that from this stage we have retrieved a few bits of colorful scenery.

H. E. WINLOCK.

⁴ Exodus 1: 11-14

⁵ Exodus 5: 6-19.

A PORTRAIT BY ROBERT FEKE

In the Museum's *Guide to the Collections* is to be found the following statement: "In the earlier Colonial times the painters who worked in America were second-rate portraitists from the mother countries, but the last generation before the Revolution developed three accomplished native painters, Copley, Feke, and C. W. Peale."¹ Excellent and numerous works by both Copley and Peale have long been exhibited in the galleries, but Feke has remained unrepresented, to the regret of the Museum and of all serious students of early American painting. It is therefore with great satisfaction that we are now able to announce the acquisition of a fine and characteristic portrait² by this native-born artist, whom connoisseurs have come to consider our foremost painter up to the middle of the eighteenth century.

The portrait, signed R. Feke and dated 1746, is of Tench Francis, who at that time was attorney general of Pennsylvania and recorder of Philadelphia. He had come to America before 1720 in the capacity of attorney for Lord Baltimore and had settled in Talbot County, Maryland, where he married Elizabeth Turbutt, daughter of Foster Turbutt, whose beautiful house, Ottwell, is one of the charming examples of Colonial architecture still to be seen. After holding various offices of responsibility in Maryland, Francis removed to Philadelphia, where he lived from 1738 until his death in 1755. Feke has portrayed him at the height of his distinguished career. The figure is shown in the conventional pose of the portraits of the time; but the head, on which the light falls strongly, is solidly modeled and the narrow face, with alert, clean-cut features, firm mouth, and high forehead, convinces us of the intellectual and executive powers of the man. Tench Francis must have been, and of the ability of the artist who, sensitive to the character of his sitter, had sufficient technical skill to

¹ *A Guide to the Collections*: Part II, p. 132. New York, 1934.

² Acc. no. 34.153. Oil on canvas; h. 49 in., w. 39 in. Signed and dated: R. Feke Pinx / 1746. Purchase, Maria DeWitt Jesup Fund. Shown this month in the Room of Recent Accessions.

convey it. The brown coat, rose-gray waistcoat, and lawn shirt are painted with vivacity and reveal that nice feeling for textures which is one of Feke's distinguishing characteristics.

Much remains to be learned about this interesting artist. Of his work it seems reasonable to suppose that the bulk is still to find, for less than sixty paintings attributable to him are known.³ More than two thirds of these are in private hands. As they come into public institutions and become more available for study his work will become more generally known, and it is to be hoped that many portraits now lost in anonymity will join the growing tale of Feke's accomplishment. Of his life very little, actually, is known and that but recently discovered. His name was mentioned as early as 1834 by Dunlap in his *History of the . . . Arts of Design*, but it was not until 1904, when William Carey Poland read a paper, "Robert Feke . . . and the Beginning of Colonial Painting,"⁴ before the Rhode Island Historical Society that the few facts were assembled and established and the foundation laid for a reconstruction of the man and his work.

The exact date of his birth is uncertain, but it can be fixed approximately at 1705. His father, a Baptist minister, was a man of wealth and standing in the thriving community of Oyster Bay. This little town at that time was a busy coastal port, and nothing is more likely than that a boy who lived there should engage in some sort of seafaring activity. There was much traffic with Newport, where the Fekes were well connected and where eventually Robert married and settled. These facts and the marriage record of his daughters in 1767 describing the deceased father of the brides as "Mariner" have led to the conclusion, unsupported by any further evidence, that the painter was a man who also followed the sea for a livelihood. Whether or not he did so

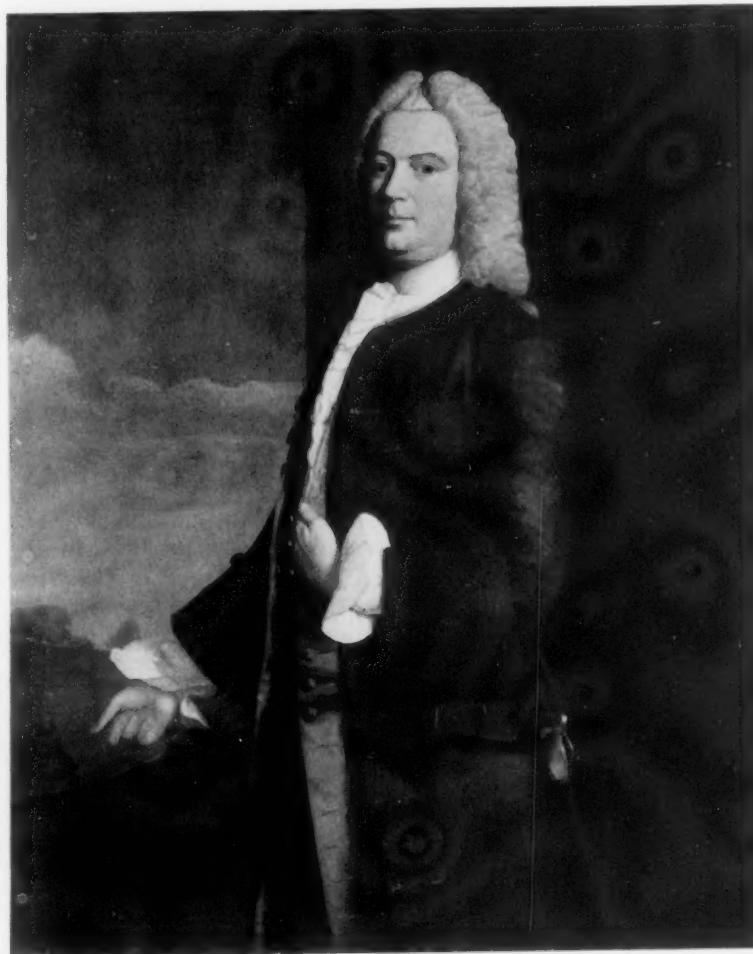
³ Two important works on Feke with check lists of his paintings are: *Robert Feke, Colonial Portrait Painter*, by Henry Wilder Foote (Cambridge, 1930); "Robert Feke, First Painter to Colonial Aristocracy," by Theodore Bolton and Harry Lorin Binsse, in *The Antiquarian*, October, 1930, p. 33.

⁴ Published by the Rhode Island Historical Society in 1907.

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and whether or not he spent his youth, as seems likely, in the town of his birth, there is a record of a survey made and signed by him which establishes him in Oyster Bay in 1730.

carrying out an important commission. Feke must have had a reputation by this time, for it hardly seems likely that Royall, who had just inherited a magnificent estate and the enormous fortune which his father



PORTRAIT OF TENCH FRANCIS BY ROBERT FEKE

The next document, the first signed and dated painting by him which has come to light, places him in Boston in 1741. This painting, of the family of the youthful Isaac Royall,⁵ is a significant document in Feke's history, proving that he was at that date an accomplished artist, capable of

⁵ Now at Harvard University

had amassed in Antigua, would have employed a little-known artist when John Smibert himself was living in Boston. But most interesting of all, this picture, in its striking similarity to Smibert's group of the Berkeley family,⁶ painted in 1729, gives

⁶ Now in the Gallery of Fine Arts, Yale University.

us the first clear indication of an artistic debt. If Feke was something of a painter before he left Oyster Bay, as is indicated by the skill displayed in this picture, it is possible that he also knew the work of the Duyckincks, who were then working in New York, and that he learned something of his craft from them either directly or by example. But however that may be, it is obvious from the Royall group that by 1741 he was intimately acquainted with the work of Smibert and had profited by his knowledge. The two groups are disposed in the same stiff way about a table covered with a rug. In both the head of the family stands at the right with his wife and child seated beside him and behind the table. The woman seated next to the wife is almost identical in posture in both groups. She points to the left while gazing vaguely to the right, a gesture whose significance, except it be to relieve the monotony of the poses, is lost on the beholder. The obvious weaknesses of this painting of the Royall family, the stiff composition, the undistinguished characterization of the ladies, the little doll that is supposed to be a child, are as much the faults of a young art as of a young artist. The portrait of Royall himself is convincing evidence that Feke could paint a single figure with sympathy and great charm, and the rug on the table reveals a skill for representing the quality of textures that surpasses his exemplar.

⁷ Hamilton's *Itinerarium*, p. 124. St. Louis, 1907.

In 1742 Feke was married to Eleanor Cozzens in Newport and here he settled, raised a family, and pursued his art. Dr. Alexander Hamilton, a Scotsman traveling in America, left an interesting record of meeting Feke there in 1744. He tells of having been taken to see "one Feake, a painter, the most extraordinary genius I ever knew, for he does pictures tolerably well from the force of genius, having never had any teaching." He goes on to describe the artist (and Feke's two self-portraits bear out his amusing observations): "This man had exactly the phiz of a painter, having a long pale face, sharp nose, large eyes,—with which he looked upon you steadfastly,—long curled black hair, a delicate white hand, and long fingers."⁷

In 1746, as our portrait of Tench Francis testifies, Feke was portraying, with increased ability, prominent Philadelphians, and in 1748 and 1749 he was in Boston painting, signing, and dating some of his finest work. It seems probable, but by no means certain, that he was in Philadelphia again in 1750. Then he drops from sight. There is a family tradition that he died at the age of forty-four on a far journey, with the suggestion of a quest for health in Bermuda or the Barbados. But so far no paintings have been found to indicate his trail and no death record or grave to mark the end of his career.

LOUISE BURROUGHS.

NOTES

SUMMER LIBRARY HOURS. During the summer months, from June 1 through September 1, the Library will be closed on Sundays, and the hour of closing on Saturdays will be five o'clock.

MEMBERSHIP. At the meeting of the Board of Trustees held on Monday, April 15, 1935, the following persons, having qualified, were elected in their respective classes: **FELLOW FOR LIFE**, Mrs. Arthur B. Emmons; **SUSTAINING MEMBERS**, Mrs. Alfred B. Clark,

C. Warren Hooven. **ANNUAL MEMBERS** were elected to the number of five.

CHANGES IN ADDRESS. In order to facilitate the prompt delivery of mail it is earnestly requested that Members and subscribers to the BULLETIN notify the Secretary of changes of address during the summer and the number of months that these changes will cover. The BULLETIN is mailed as second-class matter and if forwarded from a city address requires additional postage.

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ANNUAL MEETINGS OF MUSEUM INTEREST. Several associations whose activities are of interest to the Museum and its public have annual meetings scheduled to take place in May. In Washington the American Federation of Arts will convene from May 20 to 22, the College Art Association from May 22 to 25, and the American Association of Museums from May 23 to 25, while the American Association for Adult Education will meet in Milwaukee from May 22 to 25.

TALKS FOR THOSE ATTENDING SUMMER SESSIONS IN THE CITY OF NEW YORK. During the weeks in July and August when the various educational institutions of the city are holding summer sessions, the Metropolitan Museum will offer free gallery talks at four o'clock on Tuesdays, Wednesdays, and Thursdays. A series of nine gallery talks on the collections of the Museum will be given in the three weeks from July 9 to 25 and will be repeated in the three weeks from July 30 to August 15.

CONTEMPORARY AMERICAN PAINTINGS. Two paintings from the One Hundred and Tenth Annual Exhibition of the National Academy of Design, which was held during March and April, have been acquired by the Museum and are shown this month in the Room of Recent Accessions. They are Menemsha Bight¹ by Jonas Lie, the President of the Academy, and Cape Ann² by Leon Kroll, which won the Altman prize in the exhibition.

By the terms of the Hearn gift the Museum is permitted to make an exchange of paintings with an artist if a later work is considered more representative. This provision has been used in Mr. Lie's case—his Blue Heron Lake, bought in 1932 from the Whitney Museum exhibition, having been returned to him. The Museum owns an early work of his as well, The Conquerors—Culebra Cut, done at the Panama Canal in 1913.

A painting by Eugene Higgins, The

¹ Acc. no. 35.66. Oil on canvas; h. 30 in., w. 45 in. Exchange and Arthur H. Hearn Fund.

² Acc. no. 35.65. Oil on canvas; h. 30 $\frac{1}{4}$ in., w. 48 in. George A. Hearn Fund.

Gamblers,³ purchased in February, is also on exhibition in the Room of Recent Accessions. The Museum acquired his Home from the Fields by purchase in 1932.

GIFT OF A ROMAN COIN. A gold coin of Lucius Verus (A.D. 161-169), in excellent preservation, has been presented to the Museum by George and Florence Blumenthal (reverse: Salus feeding snake twined round altar; inscribed SALUTI AUGUSTOR. TR. P. III. COS. II.).¹ It is a welcome addition to our already remarkable collection of gold coins with portraits of Roman emperors (the majority a gift from Joseph H. Durkee in



COIN OF LUCIUS VERUS
A.D. 161-169

1890). These have been placed in Gallery K 4 for convenient comparison with the marble portrait busts in the Roman Court. As we possess a marble head of the handsome and profligate Lucius Verus (no. 29 in the West Colonnade), a representation of the coin types of this emperor is of special interest. The recent gift differs from the only other gold specimen we have in several particulars—notably in the presence of drapery, in the arrangement of the beard, and in the keener, more lively expression.

G. M. A. R.

PUBLICATION NOTES. The Museum has recently issued the first two numbers in a series of *School Notebook Sheets*.¹ Each of these consists of a large page of pictures, designed to be cut up and pasted into notebooks, and a separately printed leaflet containing descriptions of the objects illus-

³ Acc. no. 35.33. Oil on canvas; h. 16 in., w. 12 in. George A. Hearn Fund.

¹ Acc. no. 35.53. Shown this month in the Room of Recent Accessions.

¹ *School Notebook Sheets*, I-Egypt: A. Building and Carpentry; II-Egypt: B. Boats. Sheets measure 16 x 11 $\frac{1}{2}$ inches. Price 5 cents each.

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trated. The subjects are chosen for their usefulness in school units on transportation, shelter, and other topics. Sheets I and II, devoted respectively to building and carpentry and boats, are drawn from the Egyptian collection. Other Egyptian sheets in preparation depict farming, weaving and crafts, games and sports, dress and accessories, and the scribe and writing.

A Bibliography of the Writings of Bryson Burroughs,² which is of particular interest

in connection with the current exhibition of his paintings, has been published by the Museum. In addition to listing the articles contributed by Mr. Burroughs to the BULLETIN and to other publications, this pamphlet records the catalogues of his various exhibitions, articles about him, and reproductions of his paintings.

² *A Bibliography of the Writings of Bryson Burroughs, with Lists Referring to Him and His Work*, New York, 1935, 8vo, 16 pp

LIST OF ACCESSIONS AND LOANS BY DEPARTMENTS

MARCH 1 TO APRIL 1, 1935

EGYPTIAN

Gifts of George and Florence Blumenthal (4), *Hugh J. Chisholm* (2), *George D. Hornblower* (1).

CLASSICAL

Gifts of George and Florence Blumenthal (1), *Miss Gisela M. A. Richter* (1).

NEAR EASTERN

Jewelry, North African, *Gift of George and Florence Blumenthal* (3).
Miniatures, Persian, *Loan of Philip Hofer* (3); *Purchase* (1).

FAR EASTERN

Metalwork, Chinese, *Loan of Anonymous Lender* (2).
Reproductions, Chinese, *Purchase* (2).
Textiles, Chinese, *Purchase* (2).
Woodwork, Japanese, *Gift of Kokusai Bunka Shinkokai* (1).

RENAISSANCE AND MODERN

Costumes, French, *Gift of Norman Rockwell* (1).
Textiles, English, *Purchase* (2).

AMERICAN WING

Ceramics, Purchase (2).
Medals, Purchase (1).
Metalwork, Gift of C. B. Hazard (1); *Purchase* (4); *Loans of Miss Margaret I. Lancaster* (1).
John P. Marquand (1).
Textiles, Purchase (1)

PAINTINGS

Drawings, Italian, *Purchase* (2).
Miniatures, English, *Gift of Miss Ada Estelle Slater* (1).
Paintings, English, *Loan of Anonymous Lender* (1).

PRINTS

Gifts of John Hodkinson (6), *Mrs. Bella C. Landauer* (2), *Mrs. Joanne Bauer Mayer* (2). *C. W. H. Whitlock* (2).

ARMS AND ARMOR

Manuscript, American, *Purchase* (1).

LIBRARY

Books, Gifts of Adler Planetarium and Astronomical Museum (2). *Dr. James Henry Breasted* (1).
Photographs, Gifts of Mrs. A. H. Chamberlain (9). *Royal Cortissoz* (21). *Mme Adolphe Schloss* (2)

MUSEUM EVENTS

MAY 13 TO 29, 1935

FOR MEMBERS

MAY

13	Gothic Art. Miss Duncan	The Cloisters	3 p.m.
17	Spring and Summer Colors: Landscape Paintings in Decoration. Miss Cornell	Classroom K	11 a.m.
20	Romanesque Art. Miss Duncan	The Cloisters	3 p.m.
24	Spring and Summer Colors: Flower Arrangement. Miss Cornell	Classroom K	11 a.m.
27	Gothic Art. Miss Duncan	The Cloisters	3 p.m.

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FOR THE PUBLIC

MAY

14	The Oriental Collection: the Far East. Miss Duncan Portraiture in Greece and Rome. Miss Miller Radio Talk. Mr. Elliott	Galleries Galleries WNYC	11 a.m. 4 p.m. 5:30 p.m.
15	Introduction to Modern Sculpture: Barnard and the Americans. Miss Miller The American Wing. Miss Bradish	Classroom K Galleries Galleries	11 a.m. 2 p.m. 11 a.m.
16	The Egyptian Collection. Miss Miller American Wall Hangings. Miss Bradish Motion Pictures (Museum Films)	Galleries Galleries Lecture Hall WOR	2 p.m. 2 p.m. 3 p.m. 12:30 p.m.
18	Radio Talk. Mr. Elliott Pewter: Influence of Material on Design. Miss Bradish Oriental Lacquer of the XVIII Century. Miss Duncan	Galleries Galleries Galleries Classroom K Galleries	2 p.m. 2 p.m. 2 p.m. 3 p.m. 11 a.m.
19	Oriental Lacquer of the XVIII Century. Miss Duncan Design and Color as Style Characteristics. Miss Cornell	Lecture Hall	3 p.m.
21	The Classical Collection. Mr. Shaw Motion Pictures	Galleries	4 p.m.
	Roman Decorative Arts. Miss Miller	Lecture Hall	11 a.m.
22	Introduction to Modern Sculpture: Portraits. Miss Miller The Mediaeval Collection. Miss Freeman	Galleries	3 p.m.
23	European Decorative Arts. Mr. Busselle American Paintings of the Civil War Period. Mrs. Fansler Motion Pictures (Museum Films)	Galleries	4 p.m.
25	Radio Talk. Mr. Elliott The Sagredo Room. Mr. Busselle	Galleries	11 a.m.
	Japanese Painting of the XVIII Century. Miss Duncan	Galleries	2 p.m.
26	Japanese Painting of the XVIII Century. Miss Duncan	Galleries	2 p.m.
28	The Collection of Paintings. Miss Abbot Oriental Religions in Rome. Mrs. Fansler Radio Talk. Mr. Elliott	Galleries	11 a.m.
	Modern Decorative Sculpture. Miss Miller	Galleries	4 p.m.
29	The Oriental Collection: the Near East. Miss Duncan	WNYC Classroom K Galleries	5:30 p.m. 11 a.m. 2 p.m.

EXHIBITIONS

Oriental Rugs and Textiles	Gallery D 6	Beginning May 14
Prints by William Hogarth	Galleries K 37-40	Beginning May 18
Memorial Exhibition of Stoneware by Charles F. Binns	Gallery J 8	May 13 through June 9
Loan Exhibition of Portraits and Possessions of the Original Mem- bers of the Society of the Cin- cinnati	Alexandria Assembly Room (M 16)	May 10 through June 9
Egyptian Acquisitions, 1933-1934	Third Egyptian Room	Continued

NEIGHBORHOOD CIRCULATING EXHIBITIONS

China and Japan: an Exhibition of Far Eastern Art	Fordham Branch, New York Public Library, 2556 Bainbridge Avenue, the Bronx	Through June 29
Arms and Armor	Bronx County Building, Concourse at 161st Street, the Bronx	Through June 30
Ancient Egypt: Its Life and Art	Washington Irving High School, 40 Irving Place	May 13 through June 28
Oriental Textiles and Prints	Teachers College Library, West 120th Street	Through June 29
Textiles and Costume Figures	High Bridge Branch, New York Pub- lic Library, Woodycrest Avenue and 168th Street, the Bronx	Through June 29

MAY 14 1935

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THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east, Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street-Overside Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

GEORGE BLUMENTHAL	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
MARSHALL FIELD	Treasurer
HENRY W. KENT	Secretary
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HOWARD MANSFIELD	JOHN GODFREY SAXE
ADVISORY TRUSTEE	HENRY S. PRITCHETT

THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Classical Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	Maurice S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
Assistant Curator in Charge of Textile Study Room	JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Paintings, Acting Curator	JOSEPH DOWNS
Prints, Curator	HARRY B. WEIL
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCAY
Educational Work, Director	THEODORE Y. HOBBY
Industrial Relations, Director	HUGER ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
Assistant Secretary	FRANK M. FOSTER
Executive Assistant	LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
Examiner	CONRAD HEWITT
	FRANK J. DUNN

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:

Saturdays	to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	to a.m. to 6 p.m.
Thanksgiving	to a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing & The Cloisters close at dusk in winter.

CAFETERIA:

Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.

LIBRARY: 10 a.m. to 5 p.m., except Sundays and holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7690; The Cloisters branch of the Museum, Washington Heights 7-2735.